Marathwada Shikshan Prasarak Mandal's
Deogiri Institute of Engineering and Management Studies,

Project Report

on

SkyBlue Dance Academy

Submitted By

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Aurangabad
(2017- 2018)

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Submitted By

Akshaykumar S. Girgaonkar

In partial fulfillment of

Bachelor of Engineering

(Computer Science & Engineering)

Guided By

Prof .P.N Katkar

Department of Computer Science & Engineering

Deogiri Institute of Engineering and Management Studies,

Aurangabad

(2017- 2018)

CERTIFICATE

This is to certify that, the Project entitled "**SkyBlue Dance Academy**" submitted by **Akshaykumar Girgaonkar,** is a bonafide work completed under my supervision and guidance in partial fulfillment for award of Bachelor of Engineering (Computer Science and Engineering) Degree of Dr. Babasaheb Ambedkar Marathwada University, Aurangabad.

Place: Aurangabad
Date:

Prof. P.N Katkar
Guide

Prof. S.B. Kalyankar
Head

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Director,
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Aurangabad

DECLARATION

This is to certify that, the partial project report entitled, **"SkyBlue Dance Academy"** Submitted by **Akshaykumar Girgaonkar** is a bonafide work completed under my supervision and guidance in partial fulfillment for award of Bachelor of Engineering in Computer Science and Engineering of Deogiri Institute of Engineering and Management Studies, Aurangabad under Dr. Babasaheb Ambedkar Marathwada University, Aurangabad.

Place: Aurangabad
Date:

Prof.P.N Katkar

External Examiner

Guide

Abstract

Dancing is a historical tradition. Traditional dancing has been alive at social functions for centuries . In recent years, social dance has proved its long-lasting presence in our lives. It is in our media, our music and day to day social functions. It isn't usually taught parent-to-child so people are seeking schools where they can learn. With Dance sport being considered as a medal sport in the next Olympics, more people will be exposed to Social and Traditional dance.

SkyBlue Dance is dedicated to bringing quality and affordable dance instruction to Presence. There is a very active and dedicated traditional dance community already located in Aurangabad. However, there has never been an actual dance studio, where these people can expand their knowledge of dance and enjoy being with other people of like interests. It is our plan to incorporate the existing dance community into our studio to begin with a strong base of supporters. From there we will be able to spread the word that dancing is a fun and exciting way to spend time. There are many benefits to dancing that will attract people from many backgrounds and interests.

Private Lessons offer students the best value for their investment. With a private lesson, the students will work one-on-one with an instructor, receiving personalized instruction and immediate correction. Through experiencing the physical sensation of connected movement, the student is able to confidently replicate that movement in order to provide a pleasant and comfortable experience to other partners. In learning the best methods, one-on-one, both beginning and advanced students will find they progress faster and more easily, as they enjoy the sensation of partner dancing.

Group Classes are both an introduction to the experience of dancing with different partners, and a chance for the students to become familiar with a variety of step patterns. Rotation of partners, throughout the class allows dancers to practice steps with different partners. This format promotes comfort in dancing with several partners, as well as the comradery that goes along with sharing a learned experience. Group lessons will be available every week in the traditional styles and latest club trends.

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Chapter1: INTRODUCTION

1.1 Introduction:

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Group Classes are both an introduction to the experience of dancing with different partners, and a chance for the students to become familiar with a variety of step patterns. Rotation of partners, throughout the class allows dancers to practice steps with different partners. This format promotes comfort in dancing with several partners, as well as the comradery that goes along with sharing a learned experience. Group lessons will be available every week in the traditional styles and latest club trends. Classes will be offered at every level, from basic beginner through advanced competitive styling. In addition, specialty classes will be offered for children and teens.

Practice Dances will be held once a week to allow students an opportunity to practice the dances learned, in an environment with other students learning the same thing. Instructors will circulate on the dance floor, assisting with questions or demonstration of steps, as well as to dance with students.

Facility Rental will be another service offering. The Majestic is currently a very popular place in Bellingham for weddings, receptions, musical events, etc. We hope to expand the use of the building by including additional options of use (church services on Sunday, exercise/yoga classes in the morning).

In addition to these main staples, U&ME Dance will go out into the community to offer specialty dancing to schools, nursing homes and anyone wanting a specialized program. U&ME Dance is very closely linked to the dance studios in the Seattle area and as such, can offer exchange programs, which will give our students additional opportunities.

1.2 Objectives:

The following are goals and objectives of SkyBlue Dance for Year 1 through Year 3:

- Create a dance studio with a warm, supportive atmosphere, which is based on satisfying customers.
- Provide a social and entertainment forum for people with diverse interests, backgrounds and ages.
- Provide dance training for students at all levels of dance, from beginner to advanced.
- Provide continual training, benefits and incentives for staff to encourage a long-term commitment of employees.

SkyBlue Dance offers a place where people can learn to dance, meet new people, have fun and feel comfortable. We offer a varied dance program with price options for all levels of interest, with greater emphasis on group classes and small package sessions to reach dance skill objectives. Our instructors have access to continual training with some of the area's top professional coaches. This provides our students with up-to-date steps and technique and access to the latest dance trends. U&ME Dance welcomes a diversity of people and maintains a non-smoking and alcohol-free environment.

1.3 Scope:

From time immemorial, dance has always been part of Indian celebrations. Be it wedding or award ceremonies, the event cannot be completed without the shaking of a leg.

Dancing is an intrinsic part of Indian culture. There are many well-known classical and folk dances. These dance forms are typical to certain parts of the country and have taken on the hue and texture of that region.

The two main divisions of dance are classical and folk forms. There are dance forms typical to certain parts of the country and these dance forms are based on ancient dance discipline. Among the most popular classical styles of dance seen on stage are Bharatnatyam of Tamil Nadu, Odissi of Orissa, Kathakali of Kerala, Kuchipudi of Andhra Pradesh, Kathak of Lucknow and Jaipur and Manipuri of Manipur. There are several other forms of dances that fall into the category of semi-classical, folk, drama and martial arts contributing to the panorama of dance in India.

Training in Dance can be started from very early age – five or six. Careers in this field can be that of a performer, teacher and choreographer. If you aspire for a career in dance, you should have an inborn talent which can be sharpened with training and guidance. There is no specific age to learn dancing. All you need is the will power to master the art.

One needs to have an inborn talent; training and guidance can only hone these talents. Training in dance should start as early as age six or less. The basic requirement for training in dance is 10+2. However, for post graduate level courses, graduation in the subject is compulsory.

Duration of courses: while certificate course is of one year, Bachelor courses are of three years and Diploma and Post Graduate level courses are of 2 years.

Personal attributes: Main skills needed for this creative profession are versatility, sense of rhythm, grace, stage presence in addition to an expressive facial and body language and physical stamina.

2.LITERATURE SURVEY

2.1. Introduction:

The pedagogical practice of dance education has, during the recent decades, changed considerably. Dance pedagogy has traditionally followed a transmission model of teaching, where the students learn by imitating specific movement vocabularies modelled by an expert teacher. This is the way many classroom teachers still feel most comfortable teaching dance, as it is the way they were taught (Bolwell, 1998). It is now widely accepted that transformation of dance content knowledge into knowledge for teaching and learning involves far more than dance technique and control, and that teachers need a wide range of teaching strategies to motivate and engage their students (Chappell, 2007; Shapiro, 1998; Smith-Autard, 2002; Sööt & Leijen, 2012). As Shapiro (1998) points out this shift from disembodied knowing to embodied knowing has changed the relationship between the teacher and the learner.

Dance is an intellectual, physical and sensorial response to experiences of the world as suggested by Bannon (2010).

She argues that the integration of our physical, intellectual and emotional selves that can occur in learning in dance has been advocated by many theorists and practitioners as essential to understanding the holistic benefits of education in and through dance.

2.2 Problem Statement

Although in the last decade the literature on dance pedagogy has substantially diversified (Bannon, 2010; Bond, 2010; Risner, 2010; Smith-Autard, 2002; Stinson, 2005, 2010), it is still lacking a comparative and analytical common overview.

2.3 Research Questions

In order to identify certain trends of the pedagogical practices of dance education, we formulated the following research questions:

- What are the general development trends and challenges of contemporary
- What are currently the essential aims and teaching methods in dance pedagogy?

2.4 Purpose of the Study

In order to answer the research questions a literature review was conducted. We aimed to analyse recent articles related to dance education and summarize the most important aspects of contemporary dance pedagogy.

2.5 Research Methods

The literature review study comprises of articles published in academic journals in 2002-2012. The search was conducted in EBSCO database by the keyword "dance pedagogy", selection basis „academic journal" and „full text", which resulted in 242 articles. During the first filtering we worked through 143 articles of which 56 were selected as relevant. Current review summarizes the 28 articles that matched research questions but did not focus on excessively specific aspects. In the following section we present our main conclusions that are organized under seven themes.

2.6 Findings

2.6.1 The Holistic Teacher

Person is a while consisting of many interrelated entities and a holistic dance teacher, one of the main trends in teaching dance in the 21st century, must see a person as a whole. It is a conscious activity of compiling learner's world view. Holistic approach of contemporary fragmented world should be involved with drawing the whole together - uniting personal identity with teaching, the mid with the body, the curriculum to the community, so that they would address the human as a whole.

The teacher should take into consideration that the whole is comprised of independent valuable parts, and thus should be able to identify and make constructive use of the real and possible connections between them.

Holism asserts Miller (2000) that *everything* exists in relationship, in a context of connection and meaning. This maxim is of little practical usefulness on a global or universal level; it is very relevant, however, at the level of the whole person. The whole person is composed of layered elements including, but not limited to the intellectual, emotional, physical, social, aesthetic, creative, and spiritual. Holistic dance teacher is like a link between the student and the world. She perceives the individual as a whole and is able to put her competency into use in uniting both of the sides together. Andrzejewski (2009) came „to think of teacher knowledge as the collection and intersection of professional orientation, intellectual capacities, and professional knowledge of teachers" (p. 17). According to Andrzejewski (2009) professional orientation is „the constellation of a teacher's affective traits that gives aim, direction, and focus to educational decision making and practice. These affective traits include: attitudes, values, beliefs, priorities, preferences, positions, and dispositions" (p. 17). Another important component of professional orientation is by Korthagen (2004) referred to as mission. He identified mission as the innermost level of change and describes it as being concerned with such highly personal questions as to what end the teacher wants to do his or her work, or even what he or she sees as his or her personal calling. A well-developed sense of mission and a positive professional orientation focused on helping all students learn should be outcomes of teacher preparation

(Korthagen, 2004). Teacher preparation should also be designed to facilitate the growth of teachers' intellectual capacities. „Central to these capacities is the ability to evaluate—analyze and make supported judgments about—school, community, and society" (Andrzejewski, 2009, p. 17). Gilbert (2005) stated that dance teachers need to master and apply learning and child development theories, pedagogical knowledge, and classroom management strategies. Teachers need these understandings in addition to dance content including dance techniques, choreographic principles and processes, somatic practices, dance history, cultures, and philosophy (Gilbert, 2005). This is also related to the self-regulation and reflection that is more thoroughly explained in Chapter Three and the skills of a present-day dance teacher.

Teacher preparation should serve to impart and create professional knowledge regarding teaching which is related to students; schools and school systems; the foundations of education; and curriculum, instruction, and assessment that is enacted in the fields of teaching and learning (Andrzejewski, 2009). For positive outcome the dance teachers must actively take part in the curriculum development process originating from the needs of the students. „It is important that dance teachers are responsible for student progress as dancers (technique), as dancemakers (creation), and as appreciators of dance as an art form (understanding of dance in society). These three categories of dance education are echoed by the National Dance Association (NDA) standards for dance education and by the NDEO *Standards for Learning and Teaching Dance in the Arts: Ages 5-18"* (Andrzejewski, 2009, p. 18).

2.6.2 Self-regulation and reflection

Most of dance education in the previous century was focused on studying dance techniques for the aim of perfect performance. New tendencies of different approaches to dance started to occur from the mid 20th century. The students were not merely trained bodies any more, as the impact and effect of dancing was also seen regarding the development of the individual. A noteworthy contribution to the mentality was made by M. Joyce (1994) by developing the ideas of Rudolf Laban into a free and child-centred scheme of dance teaching, calling it creative dance. Smith-Autard (2002) as a dance researcher framed dance teaching theoretically by dividing it into three models – the direct teaching on the basis of the old school, the child-centred M. Joyce approach on the basis of problem solution method, and proposed a new midway method on the basis of both of the methods. It is not possible for any dance teacher on any level of teaching to apply their own ideas automatically to the bodies and minds of the learners as the self-consciousness of contemporary learners has constantly increased. It is essential to take people's characteristics and the development process of their whole personalities into account.

The 21st century dance pedagogy shares its challenges with the rest of pedagogy. Many dance researchers (Chappell, 2007; Smith-Autard, 2002; Stinson, 2005, 2010) refer to the need to prepare teachers for the challenges of the 21st century, it is not enough for any of us to teach the kinds of dance we already know to the kinds of students we have taught in the past, in the kinds of schools we used to attend, using only the same methods with which we are acquainted with.

The following questions are of great importance on the background of the general development of individuals. What should dance teaching provide on a larger scale? How to achieve the balance between personal/collective voice and craft/compositional knowledge when teaching in dance education? The role of dance teaching is far broader than merely educating bodies. Stinson (2010) points out that "concentration, focus, self-discipline, working hard to achieve a goal, being your own teacher, being fully alive and present, problem solving, making connections, seeing relationships, collaboration, are more important than any dance content we teach" (p. 142). The increasingly complex requirements of the society expect more and more from dance, both teachers and learners. Seeing the connections between means and results, the creative solving of tasks by taking cognitive risks, and dealing with matters that could be (rather than matters that are), could be seen as the current trend also in dance education.

It is also important to consider the development of dance literacy in order for dance education to be up-to-date and considerate of social needs. The question posed by Sims & Erwin (2012) „if students are learning only movements without the history behind them or the intent and purpose of the movements, is that really quality dance education?" (p. 132).

Dance literacy, which is also mentioned upon in Chapter Four of Somatic in dance, is serving two essential and complementary purposes. Buck (2003) brings out that these are the development of literacy in and about dance, and the development of learning through dance, where dance experiences can be used to enhance learning in other areas. By exploring movement concepts within a structured learning environment through guided improvisation, creative problem solving, sharing, responding and critical reflection, shared meanings are constructed within the context of the learning.

With the active role of students, self-regulation and reflection skills become increasingly important in today's dance education (Lavender & Predock-Linnell, 2001; Leijen, Admiraal, Wildschut & Simons, 2008a). As Leijen, Valtna, Leijen & Pedaste (2012, p. 204) point out: "Reflection stimulates students' awareness of their body and movement experiences, which is necessary for developing high-quality dance skills. … reflection is essential for students to learn how the audience may perceive their performance or choreographic work." Green (1999, 2001) and Marques (1998) have brought out that reflection helps to evaluate physical activities and understand the sociocultural environment. The students learn to communicate with other people and new situations for their professional development (Leijen, Lam, Wildschut & Simons, 2008b; Stinson, 1995). Despite the high relevance, Leijen, Lam, Wildschut & Simons (2009a) pointed out that dance students experience several difficulties while carrying out reflection activities. For example, dance students tend to focus on merely negative aspects of their experiences and miss to point out positive aspects; they can have difficulties with questioning comments and suggestions provided by teachers, and they can experience difficulties with expressing themselves in words. In another study Leijen and colleagues (Leijen, Lam, Wildschut, Simons & Admiraal, 2009b) used video-based learning environment to support tertiary dance students' reflection activities. Their results demonstrate the video-based

facilitation as valuable for supporting dance students' reflection activities since this helps teachers guide their students and opens up new possibilities for students to take more responsibility and ownership in their learning process. The latter is related to advocating the use of open-ended problem solving learning methods in addition to the traditional direct teaching method by Smith-Autard (2002). She has pointed out two poles in the aims of dance education – developing dance technical skills on the one hand (such as acquisition/training of the techniques, dance literacy) and developing creativity (individuality, subjectivity and feelings) on the other. Both of these are essential in the study of dance, both support the study of dance as an undivided phenomenon, as well as self-regulation. Therefore, we wish to highlight viewpoints of Sims & Erwin (2012) who argue that „dance is a creative art form.

The type of thinking fostered in a creative environment can be rich and deep, involving a symbiotic relationship between the mind and the body. When dance teachers expect students only to repeat movements, they underestimate the power of creative learning and the thought processes that can take place" (p. 132).

2.6.3The Somatic in Dance

The goal of somatic approach is to lead learners to their bodies and to teach them to become aware of their special features. It lacks measurable form and norm that is to be followed. In such a case where the results come from personal perception of where a movement begins or ends or what kind of impact, it has it is not necessary to use external aspects like mirrors in class. Mirrors could then be used only in later stages in case of need. In addition, the development of students might be supported by disciplines like yoga, *Pilates*, *Alexander's* technique, *Feldenkrais'* method, etc., that all challenge learners to look inside and to act out on one's feelings. One very important aspect of the somatic approach is to make sure that a person wouldn't injure or damage one's body through movement, both consciously or subconsciously. The aims could be listed as development, reparation and improvement of one's body. While dance is considered mainly a physical and aesthetic discipline, the somatic approach brings out the cognitive side of the physicality of dance. As dance is definitely a physical and aesthetic discipline, the role of the teacher in the somatic approach in dance could be seen as to encourage learners to originate from their bodies and its special characteristics.

. Somatic approach is a key learning component in postsecondary dance education, as well as an important element of postmodern contemporary dance. Several authors (Stinson, 2004; Schupp & Clemente, 2010; Enghauser, 2007) bring out different important aspects of the somatic approach that help to expand upon that concept. The somatic dancing body has the potential to be more sensitive while being a way of perceiving oneself from the inside out, being aware of feelings, movements and intentions.

According to Enghauser (2007) an ecosomatic paradigm for dance teaching and learning should emphasize:

- Sensing, from the inside out, rather than relying only on imitational practices.
- Experiential modes of learning, such as improvisation, experiential anatomy,movement, or other strategies.

- Fostering the development of each student's creative, artistic voice in dance.
- Creative problem solving approaches in the learning of technical skills and concepts.
- The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority.
- A fervent nurturing of creativity and imagination (p. 88-89).

The somatic approach has also been described by the concept of embodied knowing. Chapell (2007) explains that

„dance teachers are particularly focused on building greater 'literacy' regarding an embodied .

Chapell (2007) emphasises that „this embodied knowledge is significantly connected to the education of aesthetic experience within dance, and plays a crucial role in teaching for creativity in the discipline. Aesthetic knowledge grounded in embodied knowledge might be said to be the glue that binds the intertwining or the connection between personal/collective voice and craft/compositional knowledge"(p. 51). Somatic approach opens up new possibilities that were not in use with former methodologies of dance education – for example in the case of direct teaching. The midway model of Smith-Autard (2002) has joined the method of direct teaching and problem solution with a somatic aspect. Enghauser (2007) points out that "there is a rich dialogue yet to ensue between those in the various fields of ecopsychology, ecology, dance movement therapy, somatic education modalities, dance education, and performers and choreographers as to how to connect self to world to create beauty, wholeness, healing, and to uncover new dimensions of expressing what it means to be human in the most global and essential way" (p. 89).

2.6.4 The relation of dance pedagogy with dance as an art form

Elaborating on Stinson's (2010) suggestion for teacher education, graduate dance education needs to keep examining the grand myth of the artist–educator divide. Within the new paradigm the professions of a dance artist and dance educator should move towards each other. Dance institutions of higher education have deliberately chosen to provide dance artists with knowledge of dance teaching. The position of dance students questions the need to teach students how to teach dancing. There seems to be more interest in choreography and self-training, and hope of relying solely on these skills when encountering the need to teach.

Risner (2010) asks, how could it be possible to establish communication between the artist and the educator. In search of these answers the observations of different authors (Andrzejewski, 2009; Bonbright, 1999; Sims & Erwin, 2012) will be brought out. Andrzejewski (2009) presents concepts like professional orientation, intellectual capacities, and professional knowledge that have separately developed on the basis of each individual, and that require more or less extra work in its development. Bonbright (1999) points out that as artists it is important to understand the content, process, and methodology of creating, performing, and responding to dance as an art form.

As educators, they have to understand the content, process, and methodology of developing and delivering curricula, syllabi, and assessments; in addition, they are capable of using the creative process in integrated and interdisciplinary education. Sims & Erwin (2012) have brought out that „it is a dangerous practice for experienced and talented dancers to become dance teachers without any pedagogical knowledge. Professional dancers have to learn to transform their content knowledge into pedagogical formats suited to the characteristics of the students and settings in which they teach" (Sims & Erwin, 2012, p. 138). Charismatic personalities as they are, it is likely that they might subconsciously physically or mentally damage the learners while being driven by their art mission.

The development of present-day dance teachers is supported by knowledge of dance art as a science in general, and the people involved in dance must be able to research, analyze and synthesize. Bannermann (2009) draws attention to the need to value the teacher as well as the researcher, and continue to strengthen links between teaching and research; that we acknowledge the significance of practice and that we recognize and value the totality of the dance ecology. On the other hand, dance teacher is a researcher also in the sense that he is interested in a person as a whole. The latter relies on the before mentioned holistic and somatic approach in the development of dance. At this point the mission concept of Korthagen (2004) becomes important, or how does a person involved in dance perceive oneself.

Sims & Erwin (2012) point out that all the dance teachers of institutions of higher education who took part in their study mentioned following the teaching patterns and practices of their former teachers. Even after taking courses in pedagogy, the participants mirrored the practices of their former teachers exacerbating the point that dance experience outweighs the influence of pedagogy courses on dance teachers' teaching practices. The key for the dance world is to ensure that dance instructors are universally employing effective and efficient management and teaching strategies so these practices will be passed on from generation to generation.

Guided reflection in higher education pedagogy would provide a possibility to consciously deal with the problems. To analyze the situations through the stages of reflection together with the supervisor by taking, for example, the Korthagen & Vasalos (2005) created five-stage ALACT reflection model as its basis. The model helps students to be aware of the content of their activity and to connect it with their mission (Sööt & Leijen, 2012).

2.6.5 New media, technology and other art forms in dance education

Due to the dance phenomena's wide applicability, the art of dance has not been seen as merely body-oriented one. Dance education could apply people interested in dance in all accessible and relevant arts (light design, sound design, graphic design, etc.). It enriches the person as well as the art(s).

Risner & Anderson (2008) have pointed out that the use of video editing, web and graphic design as computer-mediated innovations enrich students' professional skills and advance their career opportunities while creating opportunities for collaboration with representatives of other disciplines, scholars and artists. Innovative usage of technology in the creative process and performance liven the whole scene. „Like other artistic disciplines, dance now intertwines technological elements in teaching, performance and choreography. By virtue of these technological advances, it has become increasingly important that undergraduate dance students possess and maintain the technological skills and advances currently utilized for creating, producing and documenting creative and scholarly endeavours" (p. 113).

The challenge of the dance teacher relies in coping, accepting and managing these new devices, since new media has accompanied learners in class as well as outside of class. The recurrent mass media brings along new questions and challenges. Very often learners have seen and experienced a lot. Teachers should be open-minded and eager to connect the new means with their existing competencies. Distance education has also become possible in dance education (see e.g. Leijen, Admiraal, Wildschut & Simons, 2008c; Leijen, 2009).

Oliver (2011) has described situations in which the prevalence of pop culture in the media allows it to permeate and often dominate the consciousness of people in contemporary life (via Internet, Facebook, YouTube, live performances etc.) brings about new challenges for teachers who focus on the teaching of dance as an art form or as a physical discipline. But the availability of dance through media can improve the teaching of dance as well as bring excitement to the classroom where the learners are already acquainted with technology. Dance in the media could serve dance education by acting as a conduit or connection between the known (popular culture) and the unknown
(dance as art).

Methodological approach would be:

(1) give students the tools for creating their own lifelong environment of exploration, discovery, reflection and learning; (2) be responsive to the needs of today's students and tomorrow's – not yesterday's; and (3) enrich student experiences by bringing research, creative activity, and engagement into the curriculum and offer practical opportunities for students to prepare for the world they will enter.

(2) From the outset, the key focus has centred on the student – on her/his learning and development, wellbeing and retention, and the ways in which technology programs are delivered demonstrably in the student's best interests" Dance in its phenomenological form is increasingly able to exceed its "limits". Different art forms form new intriguing combintations by using new media, and means and possibilities of ICT. Interdisciplinarity may no longer be interdisciplinary – it may now be a discipline in its own right .

2.6.6 Multiculturality in dance education

The general globalization, European Union and other cultural unions have developed the contemporary world into something that is far from mono-cultural. Crossing borders has placed us in multicultural societies and communities that bring along new aspects for every teacher. Learners cultural and national characteristics become evident in their behavior, attitude, as well as work methods. The teacher must be able to consider their special characteristics, at the same time accepting and supporting the student's cultural roots, and supporting national identity.

Baskerville (2009), Chepyator-Thomson (2009), Melchior (2011) have reached a recognition that multicultural education and the development of culturally relevant pedagogy has increasingly become part of the public discourse on education. "Responding to the diverse needs and interests of students in the classroom is increasingly challenging for teachers, many of whom have students from cultural and educational backgrounds very different from their own. It is important for them to recognize and understand these differences and find ways to effectively manage them" (Melchior, 2011, p. 119). Baskerville (2009) points out that in order to achieve the best possible learning environment it is important for the teacher to establish a supportive and open classroom culture, in which the cultural and linguistic background of all students is permitted and desired.

In that case it is possible for the dance class to use a study of dance techniques also as a social experiment, a socio-cultural activity. Such programs are widely used in language study, communication, self-study, as well as educating the community and uniting its members.

Learner ability to be aware of and to value their roots enriches the class with each participants knowledge and culture (Bishop & Glynn, 2000). Melchior (2011) brings out that the children who experience dance as participants, creators, viewers and critical inquirers, within contexts that are relevant to their own lives, develop confidence in themselves as learners and as contributing members of a group. Risner (2010), Risner & Stinson (2010) also point to other, i.e. socio-cultural differences, in addition to multicultural ones. Families are of different social layers, different income and different networks of problems thereof. Learners, especially younger ones, bring along their everyday problems also to class, and the teachers possibility to ignore them or find ways to deal with them.

Therefore, dance as an activity may take the role of therapy of an individual as well as a community, but although dance can have a therapeutic effect, the focus of social work cannot be seen essential. Art is not therapy; art is something in itself that may have a therapeutic effect, subconsciously solving different bottlenecks of the society.

2.6.7. Issues of gender and sexuality

In comparison to the other arts (music, fine arts, etc.), dance is the most physical-bodily one. Hence, physicality is a topic, which is in this discipline inescapable. „In dance, the body is the central issue for creativity, imagination, and curiosity, all posed in a somatic process. Since the body is intimate to both dance and gender, dance education involves gender (and thus sexuality) in its content (the body) and in its process (presentation)" (Kahlich, Shapiro, Davenport & Evans, 2004, p. 33). Narrative, whether conscious or subconscious, of sexuality and gender are present on stage and in the dance class; homosexuality is often a relevant topic and mostly in the case of male dancers. It relies on the myth that most male dancers are homosexual and of dance being a feminine discipline.

It seems of norm to see dancing as a part of small girls' not boys' life. Such stereotypes are formed and shaped by media as well as dance teachers themselves. Stinson (2005) points out that even today dance classes expect students to be obedient and silent subordination, which are not characteristic of boys. "The unwritten code of a typical dance class calls for students to maintain silence except for occasional brief questions and to recognize the teacher as sole authority. Students are expected to obediently follow directions, to stay "on task," to avoid chatting with other students or attending to any personal needs except those that are most pressing (p. 53). Free and creative self-expression that is mostly expected from boys is very often not allowed. Therefore, there is a great predominance of girls in dance learning. Or the function of boys in class or on stage is not equal to that of girls. Risner .

In the context of dance education we might ask—knowing what we know about the cultural construction of masculinity— what can we do individually in our daily dance practices to ensure a clear affirmation of gay presence, contribution, and equality in dance education?" The instruments of gender expression are the same as the means of dance expression Kahlich et al. (2004) also consider it the job of dance teachers to clarify the theme of gender through dance.. Dance introduces awareness of one's body and its parts and allows for physical expression without necessarily emphasizing sexuality.

Dancers consider the use of their body just as natural as for example talking therefore it is safe to deduce that very often sexuality is brought into the picture by spectators and not by the dancers. Kahlich et al. (2004) brings out a circle of questions in general sexuality and dance as a strongly physical sphere. The cult of hyper sexuality and ideal body image that is being spread by the mass media often also results in young girls' desire to shape themselves according to the ideal by any means necessary.

Chapter 3: DESCRIPTION OF TOOLS

3.1 Android Studio

Android Studio is the official integrated development environment (IDE) for Google's Android operating system, built on JetBrains' IntelliJ IDEA software and designed specifically for development.[1] It is available for download on Windows, macOS and Linux based operating systems.[2] It is a replacement for the Eclipse Android Development Tools (ADT) as primary IDE for native Android application development. Android Studio was announced on May 16, 2013 at the Google I/O conference.[3] It was in early access preview stage starting from version 0.1 in May 2013, then entered beta stage starting from version 0.8 which was released in June 2014. The first stable build was released in December 2014, starting from version 1.0. The current stable version is 3.1 released in March 2018.[5] The Android Studio IDE is free to download and use. It has a rich UI development environment with templates to give new developers a launching pad into Android development. Developers will find that Studio gives them the tools to build phone and tablet solutions as well as emerging technology solutions for Android TV, Android Wear, Android Auto, Glass and additional contextual models.[7]

Android Studio is intended to be used by development teams as small as one person or as large as global teams. The Android Studio IDE can be linked to larger teams with GIT or similar version control services for larger teams.[7] Mature Android developers will find tools that are necessary for large teams to deliver solutions rapidly to their customers. Android solutions can be developed using either Java or C++ in Android Studio. The workflow for Android Studio is built around the concept of continuous integration. Continuous Integration allows for teams to test their code each and every time a developer checks in their work. Issues can be captured and reported to the team immediately. The concept of continuously checking code provides actionable feedback to the developers with the goal of releasing versions of a mobile solution faster to the Google Play App Store.[8] To this end, there is rigorous support for LINT tools, Pro-Guard and App Signing tools. Performance tools provide access to view how well an Android application package file (APK) is going.[10] The performance and profiling tools display a color-coded image.

The GPU rendering shows how well your app does in maintaining Google's 16-ms-perframe benchmark.[1] Memory tools visualize where and when your app will use too much system RAM and when Garbage collection occurs, Battery Analysis tools present how much drain you're placing on a device.[2] Android Studio supports Google App Engine for quick cloud integration of new APIs and features. You will find support for many APIs directly in Android Studio such as Google Play, Android Pay and Health. There is support for all platforms of Android starting with

Android 1.6 and later. There are variants of Android that are significantly different to the Google Android version. The most popular is Amazon's Fire OS. Android Studio can be used to build Amazon Fire OS APKs using these guidelines.[3] Android Studio is replacing Google's support for Eclipse ADT.

Features

The following features are provided in the current stable version

- Gradle-based build support.
- Android-specific refactoring and quick fixes.
- Lint tools to catch performance, usability, version compatibility and other problems □
- ProGuard integration and app-signing capabilities.
- Template-based wizards to create common Android designs and components.
- A rich layout editor that allows users to drag-and-drop UI components, option to preview layouts on multiple screen configurations.
- Support for building Android Wear apps.[5]
- Built-in support for Google Cloud Platform, enabling integration with Firebase Cloud Messaging (Earlier 'Google Cloud Messaging') and Google App Engine
- Android Virtual Device (Emulator) to run and debug apps in the Android studio.

Android Studio supports all the same programming languages of IntelliJ, and PyCharm e.g. Python, and Kotlin; and Android Studio 3.0 supports "Java 7 language features and a subset of Java 8 language features that vary by platform version." External projects backport some Java 9 features.[6]

Android Resources Organizing & Accessing

There are many more items which you use to build a good Android application. Apart from coding for the application, you take care of various other resources like static content that your code uses, such as bitmaps, colors, layout definitions, user interface strings, animation instructions, and more.[3] These resources are always maintained separately in various subdirectories under res/ directory of the project. This tutorial will explain you how you can organize your application resources, specify alternative resources and access them in your applications.[3]

Alternative Resources

Your application should provide alternative resources to support specific device configurations. For example, you should include alternative drawable resources (i.e. Images) for different screen resolution and alternative string resources for different languages.[4] At runtime, Android detects the current device configuration and loads the appropriate resources for your application.[5] To specify configuration-specific alternatives for a set of resources, follow the following Create a new directory in res/ named in the form <resources name>-<config_qualifier>. Here resources name will be any of the resources mentioned in the above table, like layout, drawable etc.[6] The qualifier will specify an individual configuration for which these resources are to be used.

You can check official documentation for a complete list of qualifiers for different type of resources.Save the respective alternative resources in this new directory. The resource files must be named exactly the same as the default resource files as shown in the below example, but these files will have content specific to the alternative.[7] For example though image file name will be same but for high resolution screen, its resolution will be high.

Android - Environment Setup

You will be glad to know that you can start your Android application development on either of the following operating systems −

- Microsoft Windows XP or later version.
- Mac OS X 10.5.8 or later version with Intel chip.
- Linux including GNU C Library 2.7 or later.

Second point is that all the required tools to develop Android applications are freely available and can be downloaded from the Web. Following is the list of software's you will need before you start your Android application programming. Java JDK5 or later version.[6] Android Studio Here last two components are optional and if you are working on Windows machine then these components make your life easy while doing Java based application development. So let us have a look how to proceed to set required environment.[10]

3.1.1 Java Development Kit (JDK)

The **Java Development Kit** (**JDK**) is an implementation of either one of the Java Platform, Standard Edition, Java Platform, Enterprise Edition, or Java Platform, Micro Edition platforms[1] released by Oracle Corporation in the form of a binary product aimed at Java developers on Solaris, Linux, macOS or Windows. The JDK includes a private JVM and a few other resources to finish the development of a Java Application.[4] Since the introduction of the Java platform, it has been by far the most widely used Software Development Kit (SDK). On 17 November 2006, Sun announced that they would release it under the GNU General Public License (GPL), thus making it free software. This happened in large part on 8 May 2007, when Sun contributed the source code to the OpenJDK.[7] Java Development Kit (JDK) is a bundle of software components that is used to develop Java based applications. JDK is an implementation of either of Java SE, Java EE or Java ME. Usually, learners start from JDK implementation of Java SE to learn core Java features, which is also known as Java SDK. JDK includes the JRE, set of API classes, Java compiler, Webstart and additional files needed to write Java applets and applications. Java Development Kit is a bundle of the following software components that are needed to develop Java based applications.[9]

Java Compiler

Java compiler is **javac** tool located in /bin folder of the JDK installation directory. The **javac** tool (accessed using javac command) reads class and interface definitions, written in the Java programming language, and compiles them into bytecode class files. It can also process annotations in Java source files and classes.[10] There are two ways to pass source code file names to javac:

- For a small number of source files, simply list the file names on the command line separated by blank space. For example:

  D:\JavaPrograms>javac SelectionSortDemo.java SequentialSearchDemo.java

- For a large number of source files, list the file names in a file, separated by blanks or line breaks. Then use the list file name on the javac command line, preceded by and character. For an example, store three source file names SelectionSortDemo.java, SequentialSearchDemo.java, SystemOutPrintlnDemo.java in a file named source-file-list and then supply following command in order to compile the source code files stored in source-filelist.[1]

  D:\JavaPrograms>javac @source-file-list

Java Interpreter

Java interpreter is used to interpret the .class Java files that have been compiled by Java compiler (javac). Java interpreter is accessed using java command. The java command starts a Java application. It does this by starting a Java runtime environment, loading a specified class, and calling that class's main method.[4] The method must be declared public and static, it must not return any value, and it must accept a String array as a parameter. The method declaration has the following form:

public static void main(String[] args)

By default, the first argument without an option is the name of the class to be called. A fully qualified class name should be used.[6] If the -jar option is specified, then the first non-option argument is the name of a JAR file containing class and resource files for the application, with the startup class indicated by the Main-Class manifest header. The Java runtime searches for the startup class, and other classes used, in three sets of locations: the bootstrap class path, the installed extensions, and the user class path. Non-option arguments after the class name or JAR file name are passed to the main function.[7]

Java Disassembler

The javap command is the disassembly tool of JDK that disassembles one or more class files.[9] Its output depends on the options used. If no options are used, javap prints out the package, protected, and public fields and methods of the classes passed to it. The javap prints its output to stdout.

Java Header File Generator

Java Header File Generator (javah command-line tool) generates C header and source files that are needed to implement native methods. The generated header and source files are used by C programs to reference an object's instance variables from native source code. The .h file contains a struct definition whose layout parallels the layout of the corresponding class.[1] The fields in the struct correspond to instance variables in the class. The name of the header file and the structure declared within it are derived from the name of the class.[3] If the class passed to javah is inside a package, the package name is prepended to both the header file name and the structure name. Underscores (_) are used as name delimiters. By default javah creates a header file for each class listed on the command line and puts the files in the current directory. Use the -stubs option to create source files. Use the -o option to concatenate the results for all listed classes into a single file.[4] The new native method interface, Java Native Interface (JNI), does not require header information or stub files. The javah tool can still be used to generate native method function prototypes needed for JNI-style native methods. The javah tool produces JNI-style output by default, and places the result in the .h file.[5]

Java Documentation

Java Documentation helps to maintain code. The javadoc tool comes as part of Java Development Kit that parses the declarations and documentation comments in a set of Java source files and produces a corresponding set of HTML pages describing (by default) the public and protected classes, nested classes (but not anonymous inner classes), interfaces, constructors, methods, and fields.[7] You can use it to generate the API (Application Programming Interface) documentation or the implementation documentation for a set of source files.

You can run the javadoc tool on entire packages, individual source files, or both. When documenting entire packages, you can either use -subpackages for traversing recursively down from a top-level directory, or pass in an explicit list of package names.[8] When documenting individual source files, you pass in a list of source (.java) file names.[9]

Java Debugger

The Java Debugger, jdb, is a simple command-line debugger for Java classes. It is a demonstration of the Java Platform Debugger Architecture that provides inspection and debugging of a local or remote Java Virtual Machine.[5]

Java Applet Viewer

This is used to view the Java applets. The appletviewer command connects to the documents or resources designated by urls and displays each applet referenced by the documents in its own window.[9]

3.2 Firebase Database

Firebase is a backend platform for building Web, Android and IOS applications. It offers real time database, different APIs, multiple authentication types and hosting platform. This is an introductory tutorial, which covers the basics of the Firebase platform and explains how to deal with its various components and sub-components.[2] This tutorial is directed towards developers in need for a simple, user-friendly backend platform. After you finish this tutorial, you will be familiar with the Firebase Web Platform. You can also use this as a reference in your future development. [5] This tutorial is intended to make you comfortable in getting started with the Firebase backend platform and its various functions. You will need some JavaScript knowledge to be able to follow this tutorial. Knowledge about some backend platform is not necessary, but it could help you to understand the various Firebase concepts. [9]

Chapter 4: IMPLEMETATION

4.1 Model

AGILE MODEL

Agile is a software development methodology that is becoming more popular every day. It defines the mind set of many software development teams working across the globe.[2] This article will walk you through the entire Agile-scrum process and how, as a developer, you can contribute in an agile way and deliver value. BTW, Agile means ability to move quickly. [3] **Agenda**

- Life Cycle of a Developer
- Barriers to value delivery
- Agile Adoption
- Plan Driven Vs. Value Driven
- Agile Manifesto
- Scrum End-to-End Process
- Agile Estimation
- Daily Stand-up
- Agile-Scrum Tools

Life Cycle of a Developer

The 1st interaction a developer has is with a BA. They are responsible for documenting, tracking and describing the user requirements. But there are often gaps in understanding the requirements and that can cause issues in various ways. The following image shows what the user wanted and what happened when it was implemented. [4]

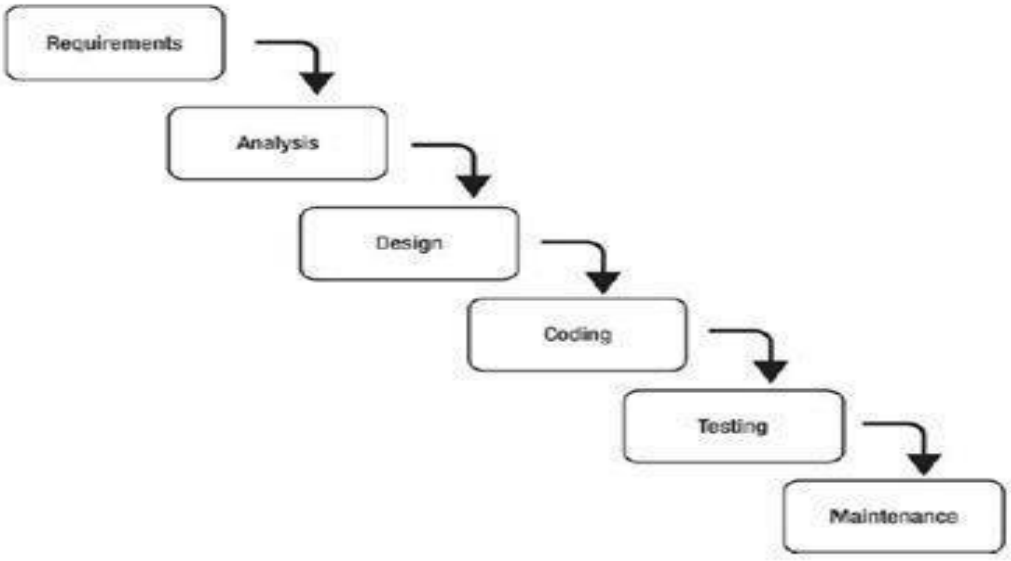
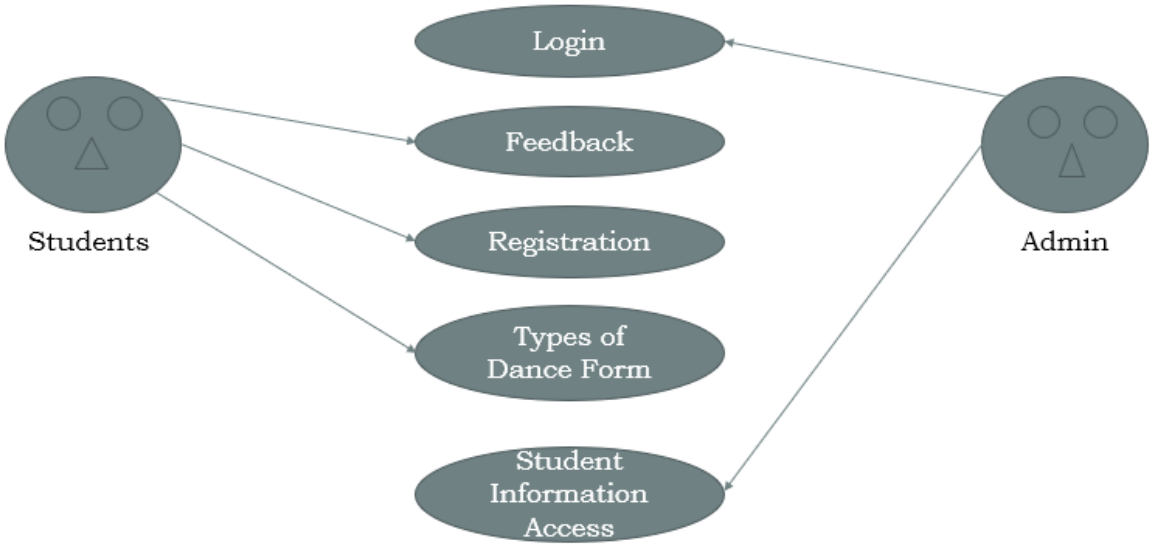


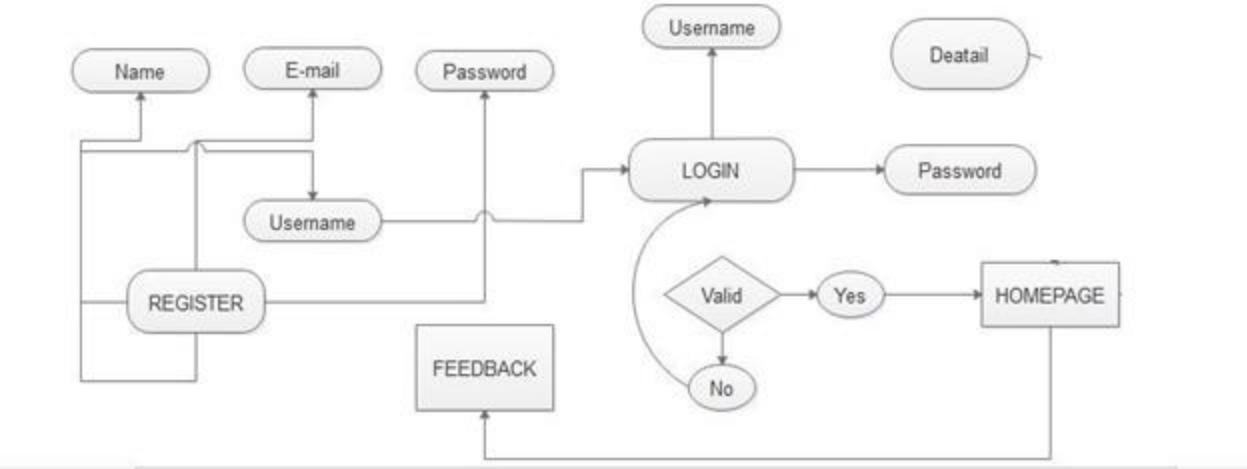
Figure 4.1.1 Agile Software Development Model

Predictive methods entirely depend on the requirement analysis and planning done in the beginning of cycle. Any changes to be incorporated go through a strict change control management and prioritization. Agile uses an adaptive approach where there is no detailed planning and there is clarity on future tasks only in respect of what features need to be developed. There is feature driven development and the team adapts to the changing product requirements dynamically. The product is tested very frequently, through the release iterations, minimizing the risk of any major failures in future. [3] Customer Interaction is the backbone of this agile methodology, and open communication with minimum documentation are the typical features of Agile development environment. The agile teams work in close collaboration with each other and are most often located in the same geographical location. [7]

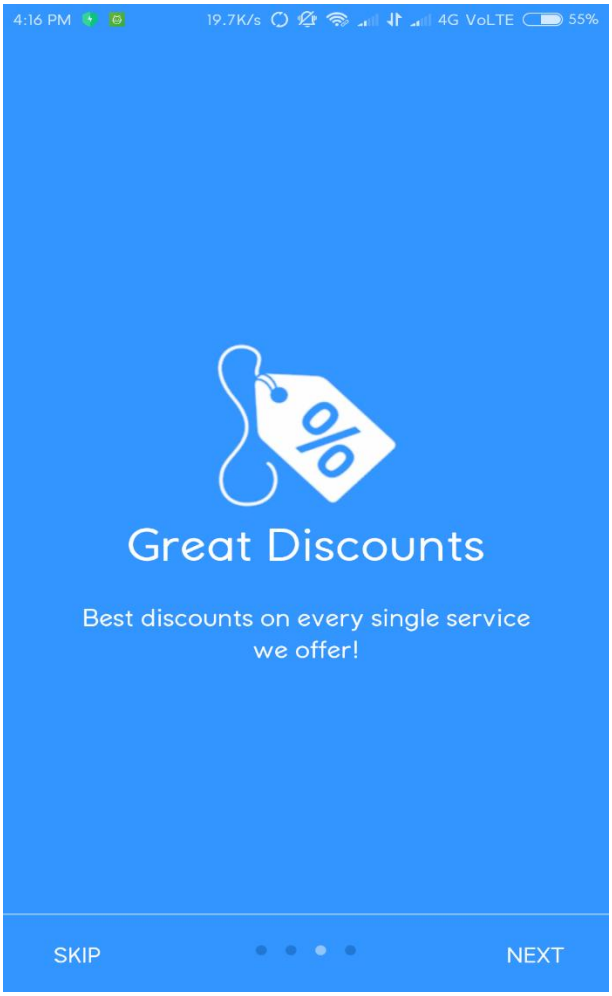
4.2 Data Flow Diagram

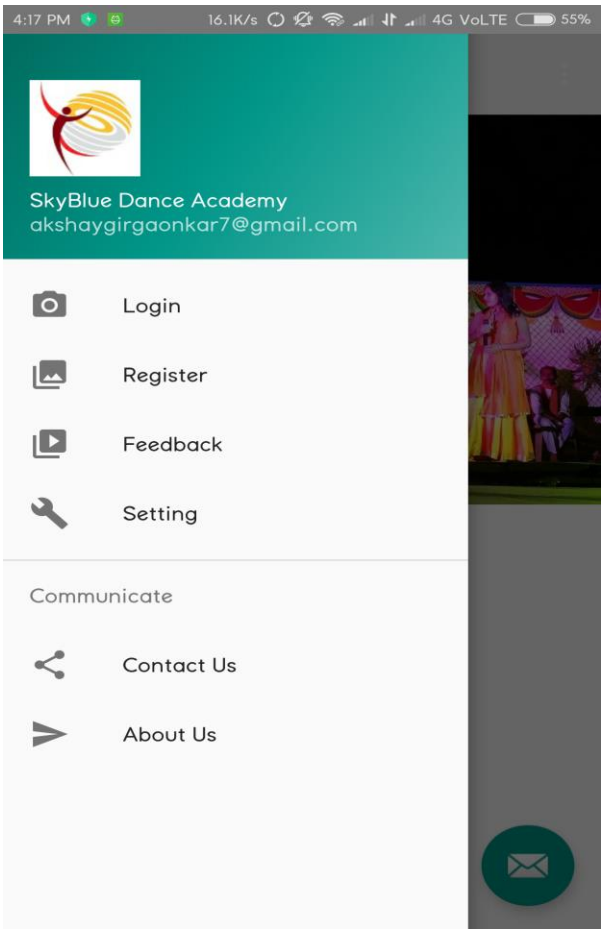


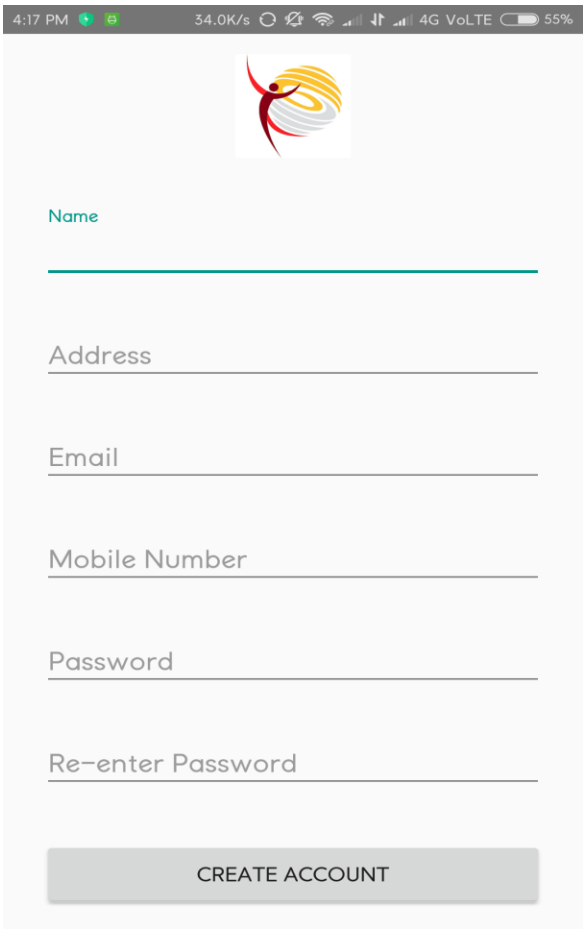
4.3 ER DIAGRAM

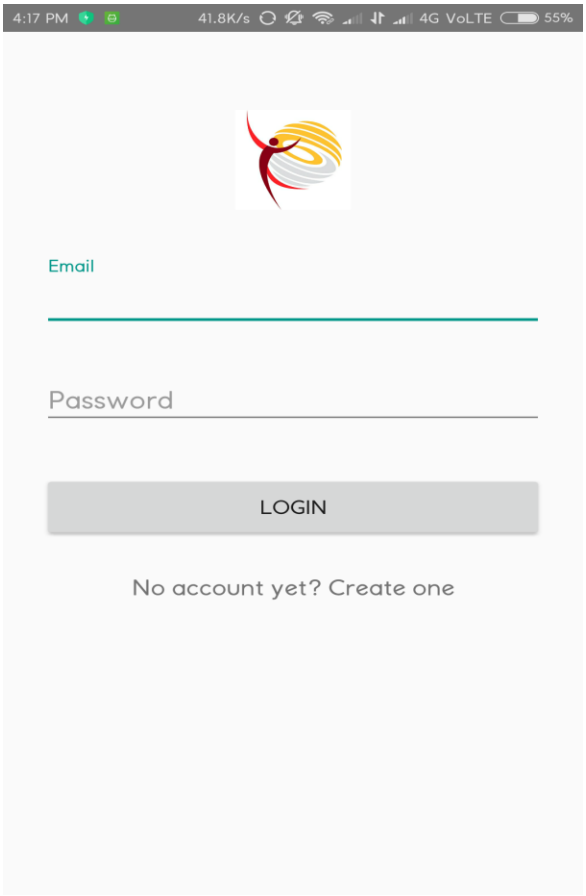


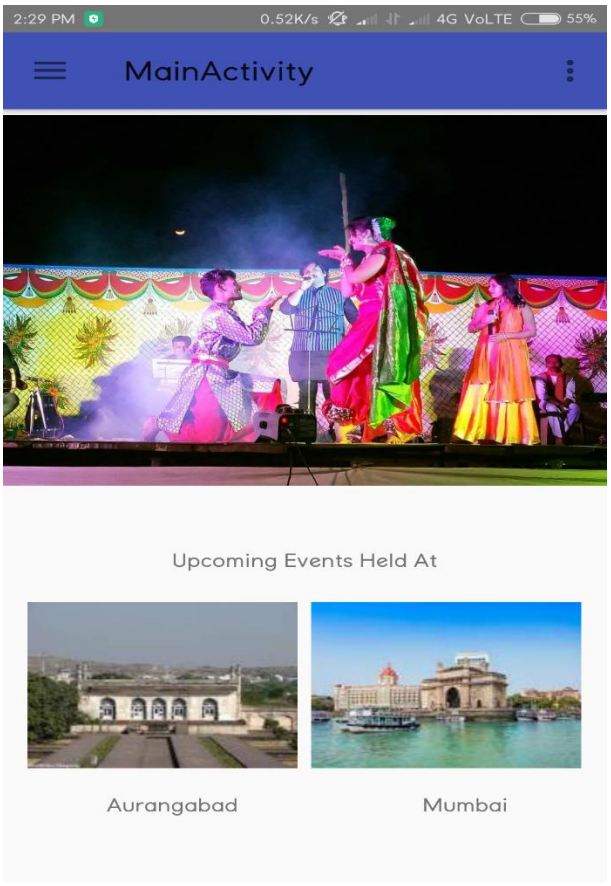
4.4 User Interface Design




4:17 PM
16.1K/s
4G VoLTE
55%
SkyBlue Dance Academy
akshaygirgaonkar7@gmail.com
Login
Register
Feedback
Setting
Communicate
Contact Us
About Us


4:17 PM
34.0K/s
4G VoLTE
55%
Name
Address
Email
Mobile Number
Password
Re-enter Password
CREATE ACCOUNT


4:17 PM
41.8K/s
4G VoLTE
55%
Email
Password
LOGIN
No account yet? Create one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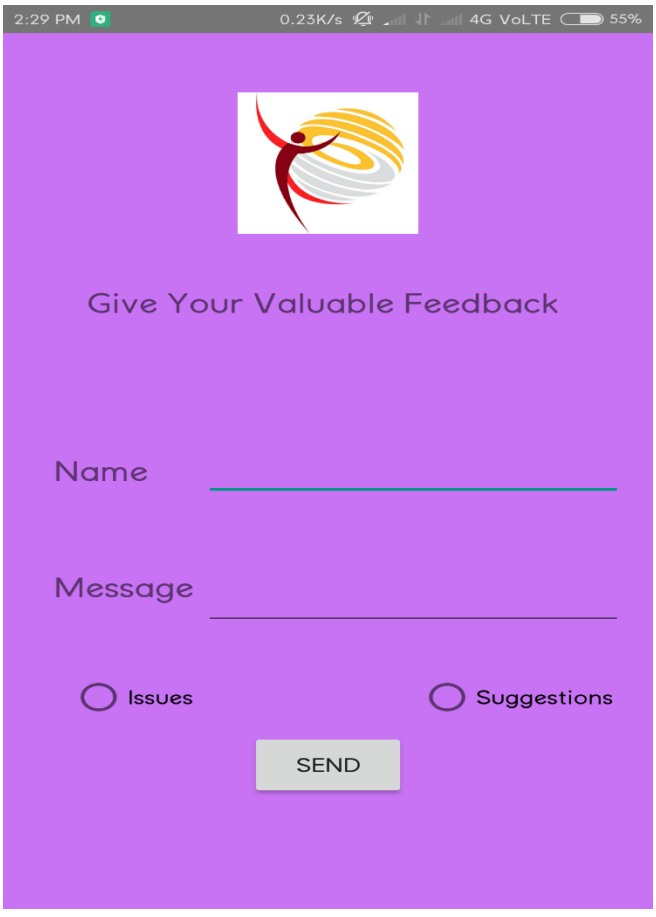
MainActivity
Upcoming Events Held At
Aurangabad
Mumbai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Give Your Valuable Feedback
Name
Message
Issues
Suggestions
SEND


2:29 PM
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4G VoLTE
55%
Feel Free To Contact Us 24*7
+918668351364
akshaygirgaonkar7@gmail.com

Chapter 5:TESTING

5.1 Test Plan

Test Case ID	Test Scenario	Test Scope	Test Data	Expected Result	Actual Result
TC001	Check login with valid data	1.open app 2.Enter mail id 3.Enter Password 4.Click login	Email-akshaygirgaonkar7@gmail.com Password-akshay@#7644	Log into application	As Expected
TC002	Check login with invalid email	1.open app 2.Enter invalid email 3.Enter correct password 4.click login	Email-akshay@gmail.com Password-akshay@#7644	Toast Error	As Expected
TC003	Check login with invalid Password	1.open app 2.Enter valid email 3.Enter invalid password 4.click login	Email-akshaygirgaonkar7@gmail.com Password-akshay7644	Toast Message	As Expected
TC004	Check link to new user registration	1.Open app 2.click on New User..?	Click on the text to fill information and completing registration	Registration activity should open	As Expected

Chapter: 6 Conclusion

6.1: Conclusion

All the suggestions forwarded in the software proposal have been completed and the final threshold or the application has been crossed. Viewing through the system development a brief figure can be seen as follows.

- Comprehending the problem
- Studying the existing scenario
- Building up the course of action to reach up the goal
- Designing the problem
- Visualizing the solution as reports
- Preparing the system with test data

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[2] David HM Spector, “Building Linux Clusters”, O’rielly Publication, First Edition, 2002, pp. 20 – 250.

[3] Nemeth Snyder Hein, “ Linux Administration Handbook, PHI Publication, First Edition, 2003, pp. 70 – 115.

[4] “Professional Linux Programming”, WROX Publication, Second Edition, 2001 pp. 248-875.

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